METROPOLITAN MUSEUM OF
ART--NEW YORK

1908-1931

METROPOLITAN MUSEUM OF ART--NEW YORK

Letters referring to the
TOSCANO COLLECTION
are filed under TOSCANO

See, Henry W. Kent.

DROWNE.

DR. JACOB HIRSCH
NUMISMATIKER.
Telefon – Ruf 6834.

Telegramm–Adresse:
STATER MÜNCHEN.

MÜNCHEN, den July 17th 1908.
Arcisstrasse 7.

To the
Curator of the Metropolitan Art Museum,
New-York.

Sir:

I have the honour to inform you herewith, that a gentleman, who was more than thirty years in China, charged me with the sale of his most important collection of Chinese coins, which no doubt is a unique collection of its kind.

The collection is in all periods equally good and the preservation of the specimens is a very fine one. There exists also a most detailed, written catalogue with a very exact description of every coin. The collection itself is now

in Antwerp. its price is $15000.-
(fifteen thousand dollars.)

Please kindly let me know whether you are interested in the collection and in the meantime

I am, Sir,

Yours respectfully,

Jacob Kind
Mr. Keller

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

OFFICE OF THE SECRETARY

July 29,1908

The Numismatic Society,

156th Street, West of Broadway.

New York City.

Gentlemen:-

I beg to enclose to you herewith a letter from Dr. Jacob Hirsch, of Munich, which may perhaps be of some interest to your Society.

Very truly yours,

H. W. Kent

Assistant Secretary.

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

Extract from the minutes of the meeting of the Executive Committee held March 15, 1909.

RESOLVED: That, in response to an inquiry from the President of the American Numismatic Society, it is not the policy of this Museum to acquire or accept coins which have a purely numismatic interest, but to confine itself to the development of its collections of coins and medals which have a value as works of art or as illustrations of the history of the fine arts.

A true copy of record.

Attest:

Robert W. de Forest

Secretary.

Mr. Archer M. Huntington.

CABLE ADDRESS
METMUSART

METROPOLITAN MUSEUM OF ART
NEW YORK

January 1st 1914

To the Secretary
American Numismatic Society
Broadway & 156th St
New York

Dear Sir,

We have had a request from Dr. H. von Fritze, Berlin W. 62. Courbièrestr. 14 to send him impressions of our coins of the Greek city of Kyzikos for publication in the Corpora of ancient Greek coins which the Kgl. Preuss. Akademie der Wissenschaften is getting out. It occurred to me that you too may have Kyzikos coins, & in that case, as they are aiming at as much completeness as possible, it would be very desirable for them to include your specimens. Dr. v. Fritze would like the impressions if possible in sealing wax (there is a kind of sealing wax without resin that does not harm the coins). If not in sealing wax, the impressions could be taken in plastilina or tin-foil, in which case the impressions would, however, have to be cast before transport. He also wants to know the weights if the coins are of gold or silver.

Yours sincerely
Gisela M. A. Richter
Ass't Curator of the Classes

D. r. b.

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

OFFICE OF THE SECRETARY

December 15, 1920

Mr. Sidney P. Noe, Secretary,
American Numismatic Society,
Broadway & 156th Street,
New York City.

Dear Mr. Noe:

I wonder if you could find room on your bulletin boards for the posters which are coming to you under separate cover. The exhibition in question has a number of decidedly interesting features of value from the standpoint of home environment.

With thanks for your cooperation, I am

Very truly yours,

Richard F. Bach
Associate in Industrial Arts

D I. n

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF EGYPTIAN ART

February 9, 1922.

My dear Mr. Wood,

I have just spoken to Mr. Breck, the Assistant Director, about Mr. Whitehead and the possibility of his filling a position in the Museum. Mr. Breck did not think that, with all his experience in Indian matters, Mr. Whitehead was just the man he was looking for. He had had in mind, as I told you, a younger man, and American, and one who would be able to work into the nearer field of Arab and Persian Art. Besides, the financial end of things here is such that an addition to the staff just now is out of the question.

Many thanks, all the same, for letting me know about Mr. Whitehead.

Hoping to see you at the next meeting of the Club,

Sincerely,

Herbert E. Winlock

Assistant Curator.

CABLE ADDRESS
METMUSART

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

April 18, 1922.

Mr. Sydney P. Noe,
Secretary, American Numismatic Society,
Broadway and 156th St., New York, N. Y.

Dear Mr. Noe:

I enclose you herewith a letter which I have received today from Mr. Thomas Whittemore, an acquaintance of mine who is now in Constantinople. The opportunity of which he speaks is one which the Metropolitan Museum cannot take advantage of because, as you know, we are not forming a numismatic collection as such. This may be a matter, however, which will be of interest to the Numismatic Society, and for that reason I call your attention to it. Will you please return Mr. Whittemore's letter as I shall defer acknowledging it until I hear from you.

Very truly yours

Edward Robinson

Director

RECEIVED
APR 18 1922
DIRECTOR

c/o American Embassy,
Constantinople,
31st March 1922.

My dear Mr Robinson.

There has recently come to my notice here in Constantinople a very remarkable collection of gold Turkish coins covering the whole period of Turkish occupation of Constantinople. This collection is in the possession of Mrs. Medici, a graduate of Constantinople College for Women, and the wife of a distinguished Turkish physician. I should like to see the collection go to America. Is it one in which the Metropolitan Museum would be interested? If the Metropolitan cannot consider it, will you tell me what institution in America might. If, also, you know any expert on Turkish coins, either already in Europe and coming to Constantinople or still in America and likely to come out here during the Spring, I wish you would give him a note to me so that I may have him see the coins and estimate their importance and value.

With sincere remembrances to Mrs. Robinson, I am,

Yours sincerely,

Thomas Whittemore

April 3rd, 1941.

Mrs. Hallowell Sage,
Whitehall Museum of Art
New Lane Camp

Dear Mr. Sage:

Your letter addressed to Mr. Lee, relating to [illegible] Museum activities is here.

I will write to Mr. Whitehouse although I think there is no question of that, as Lee is still visiting, concerning the activities we mentioned.

Very truly yours,

Director

b/s

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE SECRETARY

Cataloguing Division

April 8, 1927

American Numismatic Society
Broadway at 156th St.,
New York, N. Y.

Gentlemen,

The enclosed photographs illustrate a medal which we have recently acquired. Can you tell us the name of the maker and give us any information about him, as you have most kindly done on other occasions?

Also, is it possible to find the name of the medallist who made the medal for the sixth centennial of the founding of the city of Mexico? The description is as follows: Obv. Arms of Mexico leg. H. AYUNTAMIENTO CONSTITUTIONAL DE MEXICO 1325-1925. Rev. cartouche with arms (possibly adaptation of those of Castile and Aragon) leg. SEXTO CENTENARIO DE LA FUNDACION DE LA CUIDAD DE MEXICO. No signature.

Any information you can give us will be most welcome.

Very truly yours,

Marion P. Bolles

Assistant, Cataloguing Division

A1c1-5

April 9, 1927

Miss Marion P. Polles,
Assistant, Cataloguing Division,
Metropolitan Museum of Art,
New York City

Dear Madam:

The Award Medal of the American Institute of Mining and Metallurgical Engineers was made a few months ago by the young New York artist, Anthony de Francisci, who was awarded the Saltus Medal for Achievement in the Art of the Medal by this Society today.

I am very sorry that I cannot help you out concerning the medallist who made the medal for the sixth centennial of the founding of the City of Mexico.

Very truly yours,

Curator

HW:MB

9 Oct. 1928

THE METROPOLITAN MUSEUM OF ART

NEW YORK

American Numismatic Soc'y

Gentlemen

I enclose a description of 5 gold coins and rubbings of 2 of them. They belong to my good friend Mr. Gerald Chittenden, Yale 1904. He is a master at a boys' boarding-school, and not being a collector of coins or having too much extra cash writes that he would be glad to dispose of the coins if possible. Perhaps you would be kind enough to communicate directly to Mr. Chittenden at Edgartown, Mass. Anything you could

D. E. J.

do towards helping Mr. Chittenden to dispose of these coins at a fair price would be greatly appreciated by

Yours very truly

Ludlow Bull

Assoc. Curator
Egypt. Dep't.

Dear Wood

Since writing the above I have talked to you on the telephone. I am sending the letter along simply by way of memo. I shall write Chittenden myself. Many thanks again for your information - Yrs. L. Bull.

August 6th, 1929.

The Metropolitan Museum of Art,
Fifth Avenue and 82nd Street,
New York City.

Dear Sirs;

We have been receiving from you, copies of Sotheby's Current Price List, for which we beg to thank you. We are now getting four copies from them, so it is unnecessary for you to bother to going to the expense of sending these any more.

Very truly yours,

Curator.

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

PRESIDENT, ROBERT W. DE FOREST
DIRECTOR, EDWARD ROBINSON
SECRETARY, HENRY W. KENT

October 17, 1918

Numismatics,
West 156th St.,
New York City.

Gentlemen:

Believing that it is the patent duty of all concerned with the industrial arts in their various phases to establish an American standard of performance in this field by every effort which can be put forth during the war, and believing, also, that in the fostering of American design in current manufacture of furniture, textiles and other home furnishing branches a special duty has been laid upon them, the Trustees of The Metropolitan Museum of Art have appointed to membership on its Staff, Richard F. Bach, whom you know, to make available all resources of the Museum for the advantage of industrial arts manufacturers, and the chief agency for this type of assistance is the influential body of the trade press. They therefore offer you these advantages for direct use in your publications. Mr. Bach will be glad to assist in the finding and preparing of material for your colums along any industrial art line, and I urge you to make all possible use of his efforts for the benefit of your

journals. While Mr. Bach cannot undertake actually to prepare articles, he will be competent to suggest leads and illustration material, to assist in finding illustrative examples in the collections themselves or in photograph form, to indicate text and plate references in the library and occasionally to revise manuscript material. These are a few of the lines along which we plan to develop this branch of Museum activity.

A few paragraphs of text are enclosed, which may be of value for your pages in connection with this departure on the part of the Museum:these you are at liberty to use as you may desire. There are available a number of photographs of interiors of the Museum directly illustrative of the field from which you may make selection. Several pamplets on the work of the Museum are also being sent you separately.

In the hope that you will avail yourself of the Museum's resources to the fullest extent and assuring you of our earnest desire to co-operate for the benefit of your publications through Mr. Bach's office, I am

Sincerely yours,

AB Kent
S

An excellent indication of the march of events in these hectic days of grim struggle for the mastery of an ideal in human life is the spirit of unselfishness demonstrated by The Metropolitan Museum of Art, an institution devoted to the maintenance of the arts of peace and now doubly anxious that these arts be improved and propagated for the time after the new day has dawned when our readjusted existence and our millions of returned fighters will require that balance wheel of grace and beauty which a fine environment affords. By those who have not considered the matter with adequate care, it may be thought that museums of art are among those so-called non-essential factors of a quiet life, suddenly made unnecessary when men's minds temporarily turn to military methods of solving their problems. The museums, however, have shown that the German point of view of peace as only the interval between wars requires complete inversion to apply to American life and thought. War is the infrequent ugly interloper, a destroyer whose recurrence for many centuries the resounding peace of the present conflict will make impossible. Believing that the era of progress, which this war will certainly usher into the world, will see an exceptional development in the various industrial arts branches, we are glad to record the step taken by the Metropolitan Museum in the salutary direction of affording an immediate co-operation and assistance to manufacturers of decorative art objects, from furniture and textiles to garments and jewelry. The Museum has established a department devoted specifically to the requirements of producers and dealers in industrial art objects, a department which will make every effort to render

accessible the invaluable resources of the collections for the betterment of American design and craftsmanship. This office will be in charge of Richard F. Bach, of Columbia University, formerly one of the editors of Good Furniture Magazine. Mr. Bach's experience in the field and especially his knowledge of the nature of the design problems related to the requirements of manufacture and merchandising will make it possible for manufacturers to obtain direct assistance, so that they may henceforth rest assured that there are no unmined treasures in the splendid Morgan and other collections to which they have not immediate access in terms of their own particular problems and requirements. It is planned to make this departure on the part of the Museum directly useful to all designers and producers, dealers and manual craftsmen engaged in any way in connection with the making or selling of furniture, fabrics, floor coverings, clothing, metal work, woodwork, jewelry, laces and any other industrial art branches.

Those of us who have followed the development of The Metropolitan Museum of Art since its inception, or even during the last twenty years of its phenomenal growth will see in this announcement one of the most important forward strides that could be taken in American industrial arts production. We all recall the emergence of the public library from its feeble age of fifty years ago when it was a 'collection of books.' Today the library is one of the busiest centers of any village or city, a nucleus of information of inestimable value. So it is with the museums of the country.

They too have gradually emancipated themselves from the earlier state of slavery to the constipated instinct of the collector. Nor is this an aspersion upon the public spirited men who first saw their way clear to establish such collections. The collector's instinct is and must be at the base of all such undertakings, museums and libraries alike, for without it the fundamental impulse that brings them into being would be lacking. But the institution once established, it no longer suffices for it to keep on its smooth course of gathering and exhibiting, believing that people are bound to come. The inertia of the human mind is too serious an obstacle to this course. Like the library, the museum has found that the collecting instinct unimproved in accordance with the needs of the time comes to resemble a hoarding instinct, and that to be a collection of objects ceases to be the real aim. Thus the service ideal presently takes its place beside that of the collector's original intention and the museum objects are rendered useful by a thousand and one channels of real development in the factories and studios and salesrooms. This service ideal is given a real value in view of the gigantic struggle in France, from which so much of our inspiration in this very field has regularly come, and therefore we are especially pleased to note that the Metropolitan Museum of Art has once more taken the leadership for the greater good of the community.

November 27th, 1918.

Major Bashford Dean,
Curator of Arms and Armor,
Metropolitan Museum of Art,
New York City, N. Y.

Dear Major Dean:-

I have just received the volume which you so kindly have given to our Library - thank you very much. It is a most interesting book, and one which we are very glad indeed to have. I presume that you have noticed that it is the second volume - do you know anything about Volume I, which had to do with the Greek and Roman coinage, and which would be even more interesting to us.

I hope some day we shall have the pleasure of welcoming you at our Museum and of demonstrating for you what vital connection there is between coins and armor. Mr. Revell, our President, is still at Washington in the War Department, but when he returns he will be able to show you in his personal collection many items of great beauty.

Again thanking you for having thought of us in connection with the volume you have given us, I am,

Very respectfully yours,

Secretary.

(Temporary Receipt)

THE METROPOLITAN MUSEUM OF ART

NEW YORK, February 7, 1919. 19

RECEIVED FROM American Numismatic Society/
156th Street & Broadway, N.Y. City.

the objects described below, offered to the Museum as a loan, subject to the conditions printed on the back of this receipt.

For the Director, Registrar

Antiquities Classical.

No.	DESCRIPTION	VALUE
1	Engraved gem, agate, Greco-Persian. 5/8" Square. Condition: Chipped.	Not Stated

CONDITIONS UNDER WHICH OBJECTS ARE RECEIVED BY THE MUSEUM ON LOAN

1. The Museum is not responsible for the safekeeping of articles intrusted to it for exhibition, beyond the exercise of such precautions as are now in force, or may hereafter be put in force, for the safekeeping and preservation of the property of the Museum itself.

2. Any object loaned to the Museum for exhibition shall remain in its possession for not less than six months unless otherwise indicated on the face of this receipt, or otherwise stipulated in writing at the time of the loan, but it may be withdrawn from exhibition at any time by the Director or by the Trustees.

3. Any such object shall be delivered only upon the written order of the lender or his duly authorized agent or legal representative. It shall be received back by the lender if so requested by the Museum on reasonable notice.

4. In case of death of a lender, the legal representative of the deceased shall notify the Director of the Museum forthwith, giving his full name and address in writing.

PLANT FORMS USED IN DESIGN

Designers of all times have sought their inspiration at first hand in the motives of nature. Ornament has developed chiefly because of the unlimited number of design features offered by flowers, leaves, buds and pods. Great styles and periods of design owe much of their life and present value to their careful and consistent use of motives drawn from nature. Modern designers do not faithfully study nature.

The Metropolitan Museum offers American designers an oppertunity to study at first hand the results of using nature as an aid to design. An exhibition has been arranged to show the decorative use of plant forms. Living plants are brought into association with the ornament they have inspired. There is a lesson in this exhibition for all interested in the progress of American design. See the articles about it in this Bulletin (pp. 49-52). Exhibition dates: March 15 to April 20, Class Room B.

Richard F. Bach,
Associate in Industrial Arts

Metropolitan Museum of Art

COPTIC SCULPTURED FRIEZE, VI CENTURY A.D.

PLANT FORMS IN DECORATIVE ART

NOTE. As announced in the February BULLETIN, there will be installed in Class Room B in the Museum from March 15 to April 20 a novel exhibition, of interest to all lovers of plants in nature or art and of practical value to designers and students of design, a bringing together of plants from the New York Botanical Garden and objects showing the use of plant motives in decorative design from the Museum collections. In this connection the two articles that follow have been written; one by Professor A. D. F. Hamlin of Columbia University and the other by Mrs. N. L. Britton of the New York Botanical Garden.

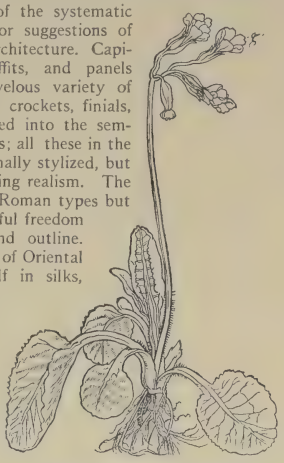
THE decorative beauty of flowers and of foliage commends them so obviously to the designer of ornament that it seems surprising that they do not appear conspicuously in all styles and ages of ornament. Yet primitive and savage art hardly knew them; they occur only in shapes almost unrecognizable in Arabic and Moorish art, and in "historic" Greek art the rosette and acanthus leaf, both of them extremely conventionalized forms, and in vase painting also the ivy, grape-vine, and laurel, are the only ornaments directly derived from plant life. The familiar "honeysuckle" ornament is not a honeysuckle at all, but a remote descendant from the Egyptian lotus-palmette. The full appreciation of the inherent beauty of plant forms, apart from their symbolic significance, began to manifest itself in Europe only in the later Middle Ages, and has probably reached its highest development in our own times. In Asia, particularly in China and Japan, it has been highly developed for centuries, and Japan undoubtedly leads the world in the decorative treatment of plant forms, both in the variety and in the beauty of their applications. Among the Mohammedan peoples the Persians and Indo-Moslems alone have treated floral and foliage motives with freedom and sympathy; and the influence of Persian flower forms, particularly the rose and carnation, through the importation into Europe of Oriental stuffs and ceramics in the thirteenth to sixteenth centuries, has been a conspicuous formative factor in European decorative art.

For the Egyptians the white and the blue lotuses were sources of endless forms and combinations in surface-ornament, for both borders and field-patterns; the lotus-bud, lotus-blossom, and papyrus (both the stalk and the head of the latter) and the palm-tree supplied suggestions for capitals and shafts of columns, and other plants, chiefly aquatic, figure in their ornament. To these the Assyrians added the pine-cone (or as some say, the male inflorescence of the palm) and the palm-tree. The artists of Crete, Mycenae, and Tiryns decorated their pottery with various marine forms, among which sea-weed is recognizable, and with conventional plants of uncertain origin. These do not appear in historic Greek ornament, which borrowed the Egypto-Assyrian lotus-palmette, transforming it into the endlessly varied anthemion-motive, added the vine-motive,

and enriched architecture with the carved rosette and acanthus-leaf. Roman art adopted all these and greatly varied them, besides developing new plant-motives, such as the olive and wreaths and festoons of flowers, leaves, and fruit. The acanthus they converted into a motive of extraordinary flexibility and beauty.

But it was the Gothic carvers of the thirteenth and fourteenth centuries who first made a principle of the systematic recourse to plant life for suggestions of ornament, especially in architecture. Capitals, moldings, arch-soffits, and panels blossomed with a marvelous variety of flowers and foliage, and crockets, finials, and crestings were carved into the semblance of buds and leaves; all these in the earlier periods conventionally stylized, but later copied with increasing realism. The Renaissance reverted to Roman types but varied them with delightful freedom and charm of relief and outline. Meanwhile the influence of Oriental stuffs was showing itself in silks, brocades, tapestries, and rugs, in which the Persian flora is easily recognized. The prohibition of representations of Nature observed by the Arabs and Moors was more liberally construed by the heretical Persians and by the Indo-Moslems, while the non-Moslem Hindus in their own art used plant forms freely and beautifully, alike in textiles, carving, ceramics, and metalwork.

The wonderful naturalistic and semi-naturalistic art of Japan, and the kindred art of China, more fantastic and less subtle but extraordinarily rich, might almost be said to be fundamentally nature-arts, depending upon animal and plant life almost entirely for their character. The chrysanthemum, cherry-blossom, and innumerable trees and shrubs appear in lacquer-work, in carved wood, in bronze, in ceramics, and above all in textile fabrics and embroideries, which Western art has never equaled, much less surpassed.



WOODCUT BY HANS WEIDITZ
FROM THE BRUNFELS HERBAL OF 1530

Modern decorative art, to some extent confused by the wealth of its inherited traditions of the past, has sought repeatedly to emancipate itself from them by a new recourse to the suggestions of plant life. Much sincere effort has been misdirected, under the notion that the structural analysis of plants, on the one hand, or the naturalistic picturing of them, on the other, could take the place of artistic imagination and training in the fundamentals of decorative composition. Too often the technical limitations and requirements of the crafts have been ignored in designing and in teaching decorative design for the crafts. But our modern craftsmen and designers are learning by the errors of the past. We are learning that from the historic styles, illustrated so richly in this Museum, we may derive lessons of good composition, harmony of line and color, fitness for the purpose and material and craft, of the fundamental elements and factors of beauty in decoration without direct copying. With these lessons learned, we should be able to use intelligently, artistically, and appropriately, the endless variety of suggestion offered by the infinitely varied beauty of the flowers, the foliage, the shrubs and trees with which Nature has so prodigally endowed our fields and gardens; their beauty of mass, of form, of color; the ordered symmetry of a blossom, the wayward charm of a spray of leaves, the harmony of their colors, the grace of their lines. Nature in all the great ages of art has been not a substitute for the imagination of the designer, but its handmaid and its inspiration.

A. D. F. Hamlin.

PLANTS IN ORNAMENT

MOST of the nearly thirty kinds of plants listed as being represented in the various materials exhibited in Class Room B from March 15 to April 20, to illustrate the use of plants in ornament and design, are natives of the Old World, as might have been expected, since the articles exhibited are mostly of foreign manufacture. With the exception of the sunflower, of which the fifty species known are all natives of America, nearly all the plants originated either in Europe or in Asia. Africa is represented only by the papyrus. Some of the genera have other species that occur in America, but it is not probable that the species used for decorative purposes are native, though we have wild kinds of grapes, roses, oaks, iris, thistle, and violets.

WOODCUT BY HANS WEIDITZ
FROM THE BRUNFELS HERBAL OF 1530

Few people realize that many of the most common wild flowers of the Eastern states have been introduced from Europe, such as the tall field buttercups and clovers, daisies, dandelions and thistles, also strawberry and wild carrot.

Economic plants lead in their importance to man, with the following represented:—wheat, olive, grape, almond, onion, poppy, pineapple, strawberry, pomegranate, palm, and papyrus. Of the purely decorative plants, the lotus, hyacinth, tulip, crocus, narcissus, iris, and ivy are associated with many ancient myths and legends, while in more modern times others have become symbols of nations or races, such as the rose, oak, thistle, iris, peony, and chrysanthemum. America is not rich in either myths or legends associated with its native plants, but some of our species are of economic value and widely cultivated, such as the potato and tomato, many of the pumpkin, squash, and cucumber family, and the Indian corn and sweet potato. Of these, the maize lends itself best to decorative design, but the others are worthy of study.

Many of our native American wild flowers are loved and admired by those who know them, but have not yet been extensively used in art or design; the reason for this is that they are generally more frail and perishable than other plants and harder to obtain, though many of them may be successfully cultivated and can be bought from commercial dealers. Of the Eastern ones may be mentioned the pussy-willow, Mayflower, columbine, bloodroot, hepatica, jack-in-the-pulpit, wild pinks, lilies and orchids, Virginia cowslip, cardinal flower and gentian, azalea, and laurel; while the Southern states boast of their pink dogwoods and fringe trees, magnolias, Gordonias and flame azaleas, rhododendrons and holly. The Central and Western states are not without their floral treasures, among them the Gilias, Nemophilas and Godetias, the pasque-flower and long-spurred Rocky Mt. columbines, the Matilija and California poppies, and the various species of Calochortus known as Mariposa lilies. These are all flowering plants, but among the flowerless families, the ferns, mosses, and seaweeds, particularly the brilliantly colored species of Algae, there are many that could be used to good effect in laces, linens, wall-papers, and so forth; nor should the woody and

quaint fleshy fungi be omitted. We hope the day is not far distant when American art will include many American plants and American manufacturers will realize the large and lucrative field that is still practically virgin territory.

ELIZABETH G. BRITTON.

COPTIC SCULPTURED FRIEZE
VI CENTURY A.D.

CABLE ADDRESS
METMUSART

METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE DIRECTOR

July 6, 1920.

Mr. A. C. Wyman,
American Numismatic Society,
West 156th Street, New York.

Dear Sir:

Before going on his vacation Mr. Robinson asked me to write to you when photographs had been made of the coins of which you offered to make casts for the purposes of Mr. Harold Mattingly of the British Museum. Mr. Davidson, the Registrar of the Museum, tells me that he will be ready to deliver the ninety coins selected by you tomorrow, if you will kindly call for them as suggested in your letter of June 22.

Yours truly
Harriet Fraser
Secretary to the Director

July 7th, 1920

Miss Harriet Mason, Sec. to the Director
Metropolitan Museum of Art
New York City

Dear Madam:

Mr. Howell came to the Museum this morning as I expected, but tells me that he is leaving New York tonight for Chicago where he will spend only a day or two and will return here next Sunday. He will then let me know what day during the following week he can allow me to use his automobile for bringing the coins to this Museum. I shall telephone to you as soon as I hear from him, and make a definite appointment.

Very truly yours,

Assistant to Curator

W/E

January 12th, 1921

Dr. S. M. Bosch-Reitz
Metropolitan Museum of Art
New York City

Dear Sir:

I am taking the liberty of introducing to you Señor Luis Vaquez-Torné, a Spanish gentleman who has recently come from Mexico, and who has shown me a number of photographs of specimens of majolica which are interesting because of the contact with China which they show.

I do not understand that he wishes to dispose of them but I felt sure that you would be interested in seeing them.

He is, also, interested in prints, and if you could introduce him to Mr. Ivins and arrange so that he might see some of the Dürer prints, I am sure that you would add to the pleasure of his visit to the Museum.

Very respectfully yours,

Secretary

S.M./J

THE METROPOLITAN MUSEUM OF ART

To_____

_____

The undersigned takes pleasure in introducing

M_____

of_____
(firm name)

bearer of this card, who wishes to study your collections to aid in the development of designs for current manufacture.

_____
Associate in Industrial Arts

(This card represents an interchange of courtesy among the following New York institutions whose collections or other facilities are of value to manufacturers and designers in the industrial arts field.-)

American Museum of Natural History
American Numismatic Society
Brooklyn Museum
French Institute in the United States
Hispanic Society of America
New York Botanical Garden
New York Historical Society

D. 1. b.

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

OFFICE OF THE SECRETARY

January 20, 1921

Mr. Sydney P. Noe, Secretary,
The American Numismatic Society,
Broadway & 156th St.,
New York City.

Dear Mr. Noe:

You will recall our correspondence of some weeks ago regarding the publication of a designer's card that could be used in referring designers from one institution to another for material available in current production. I beg leave to enclose copy of a card which has been issued by the Metropolitan Museum and which the undersigned will use for this purpose. The seven institutions listed on the back have indicated their willingness to enter into such an arrangement.

With good wishes for your continued success, I am

Cordially yours,

Richard F. Bach
Associate in Industrial Arts

January 31st, 1931

Mr. Richard F. Bach
Associate in Industrial Arts
The Metropolitan Museum of Art
New York City

Dear Mr. Bach:

Your letter of January 30th is at hand enclosing the reference card to be used in referring designers from various institutions of this city to other institutions having material of service to them. We shall be very glad to receive and aid anyone to whom we may be of service.

Very truly yours,

Secretary

EAM/.

D. 1. b.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE SECRETARY

January 12th, 1922.

Mr. Sydney P. Noe, Secretary,
American Numismatic Society,
Broadway, between 155th & 156th Streets,
New York City.

Dear Mr. Noe:

I wonder if you could find room on your bulletin board for the posters regarding the forthcoming exhibition of work by Manufacturers and Designers showing Museum influence? These are coming to you under separate cover.

With thanks for your co-operation, I am,

Cordially yours,

Associate in Industrial Arts.

October 18th, 1923.

Miss Gisela M. Richter, Associate Curator,
Metropolitan Museum of Art,
New York, N. Y.

Dear Miss Richter:

A letter from Dr. Gaebler has been forwarded to me by Mr. Nevell. Dr. Gaebler wishes casts of a number of Cyzicene pieces in the Ward Collection. Would you be so good as to indicate whether I may arrange to come and make impressions of these, and what day of next week would be most convenient for you ?

Very sincerely yours,

Secretary.

February 19th, 1924

Miss Gisela M. A. Richter
Metropolitan Museum of Art
New York City

Dear Miss Richter:

I have responded to the letter of enquiry from Mr. Overton of Newport News.

Thank you for the photograph which you returned.

Very sincerely yours,

Secretary

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

OFFICE OF THE SECRETARY

March 7, 1924

Mr. Sydney P. Noe, Secretary
American Numismatic Society
Broadway and 155th Street
New York City

Dear Mr. Noe:

The American Association of Museums, as part of its present greatly increased activity on the basis of the new headquarters at Washington and the grants from the Laura Spellman Rockefeller Foundation, is anxious to increase its membership among museum workers. Could you see your way to do so, I should greatly appreciate your kindness in giving me or permitting access to the list of your staff, with their addresses, so that we might send them each a circular like that enclosed, together with a personal invitation to membership. Persons other than museum workers, but interested in the work and purposes of museums, would also be eligible to membership.

It is proposed to ask the next meeting, at Washington in May, to increase the dues from three dollars to five dollars annually, and we should like to get as many as possible in on the present figure.

We are counting heavily upon this new impetus to increase general information about the public and educational value of museums of all kinds and to promote solidarity among those actively at work in that field.

In appreciation of your good will in the matter, and with kind regards, I am

Cordially yours,

Associate in Industrial Arts

Enclosure:
"A New Era for Museums"

D.L.B.

March 11th, 1924

Richard F. Bach, Esq.
Metropolitan Museum of Art
New York City

Dear Mr. Bach:

In response to yours of March 7th regarding the American Association of Museums, our staff is very small, and Mr. Reed is already a member of the organization. I append three names, however, to which you might send circulars, although I am afraid that none of them will qualify. Mr. Huntington and Mr. Gallatin are already among your supporters as are also a number of our other members.

Very truly yours,

Secretary

Mr. Edward T. Newell
Amer. Numismatic Society
156th St. & Broadway, New York

Mr. John Reilly, Jr.
Amer. Numismatic Society
156th St. & Broadway, New York

Mr. Henry R. Drowne
54 Pearl Street
New York

December 23rd, 1924

Miss Richter
Metropolitan Museum of Art
New York City

Dear Miss Richter:

Mr. Mensll has asked me to give you the approximate dates for the Ward Metapontum pieces.

No. 48	Circa B.C.	500-480
49		480-450
50		425-375
51		350-300
52		350-300
53		375-350
54		350-300
55		350-300
56		350-300
57		400-375
58		375-350
59		480-450
60	After B.C.	300
61	" "	"

Very truly yours,

Secretary

THE METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE REGISTRAR

February 13, 1925.

American Numismatic Society,
156th Street & Broadway,
New York City.

Gentlemen:

In accordance with instructions from the Secretary's Office, we are inclosing herewith a letter from Mr. Leon Prats, dated January 14. The samples he mentions are being sent to you by parcel post.

As these do not come within the scope of our collections we are taking the liberty of forwarding them to you.

Very truly yours,

Henry F. Henderson

Registrar.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF CLASSICAL ART
March 18, 1925

Mr. Sidney P. Noe,
American Numismatic Society,
Broadway and 156th Street,
New York City.

Dear Mr. Noe:

I have received the enclosed letter from Mr. Boehringer. I believe you have had correspondence with him before. To a former letter in which he asked us for casts of the Leontini and Syracuse coins I replied (on Mr. Newell's advice) that he would probably find most of them figured in the Ward Catalogue. This is his reply. Now as you know our moulder takes such an age to make these things that it would take a long time to get around to it, and we should have to charge him quite a good deal. I know how easily and quickly you do such things at your Museum and I am writing to ask whether you felt at all as if you could supply Mr. Boehringer's wishes. You as a numismatist may feel that you would like to help another numismatist, but we as a city institution can't. But I shall quite understand if your decision is in the negative, as I know how busy you are.

Sincerely yours,

Gisela M. A. Richter

GMAR/ILH

March 20th, 1925

Miss Gisela M. A. Richter
The Metropolitan Museum of Art
New York City

Dear Miss Richter:

Your letter of March 18th was not accompanied by Mr. Boehringer's communication, and, for that reason, I am a little at a loss in responding.

I do not quite understand why Mr. Boehringer wants casts of the Ward pieces, for even where they are not illustrated, the British Museum numbers serve to identify the dies. Perhaps his letter make this clear.

I am afraid I can do nothing to aid - certainly, at present, because of pressure of our own work up here. If you care to send me his letter, and if that puts a different aspect on the number he desires, so that the casts could be made after an interval, it might be possible for me to be of service.

Very truly yours,

Secretary

THE METROPOLITAN MUSEUM
OF ART
NEW YORK

OFFICE OF THE SECRETARY

March 26, 1925

Mr. Sydney P. Noe, Librarian
American Numismatic Society
Broadway between 155th Street & 156th Street
New York City

Dear Mr. Noe:

We should greatly appreciate it if you could find room on your bulletin board for an announcement regarding the forthcoming Exhibition of American Industrial Art. This is coming to you under separate cover.

Thanking you for your coöperation, I am

Cordially yours,

Richard F. Bach

Richard F. Bach,
Associate in Industrial Arts

April 22nd, 1925

Miss G. L. A. Richter
Metropolitan Museum of Art
New York City

Dear Miss Richter:

I am returning, herewith, your letter

from Mr. Buchheister.

Very truly yours,

Enc.

Secretary

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF CLASSICAL ART
October 21, 1925

Mr. S. P. Noe,
American Numismatic Society,
156th Street and Broadway,
New York City.

Dear Mr. Noe:

Thank you so much for the cheque and for the address. What do I call the wax when I order it from Zolfarrelli?

Sincerely yours,

Gisela M. A. Richter

GMAR/ILH

THE METROPOLITAN MUSEUM OF ART

NEW YORK

COMMITTEE ON THE LIBRARY

EDWARD D. ADAMS, *Chairman* — EDWARD ROBINSON
LEWIS CASS LEDYARD — HENRY W. KENT
PAYNE WHITNEY — WILLIAM CLIFFORD, *Librarian*

January 16, 1926.

Mr. Sydney P. Noe,
American Numismatic Society
Broadway, between 155th and 156th Sts.
New York City

Dear Sir:

An attachée of the Section of Artistic Relations of the International Institute of Intellectual Co-operation, an adjunct of the League of Nations, has asked for information regarding collections of photographs in the United States.

a. What is the size of the collection?

b. Is it general, or related to special subjects?

c. Is there a catalogue?

d. How many lantern slides?

Will you kindly answer these questions as respects your own collection.

I shall be grateful for any assistance which you can give me.

Sincerely yours,

Alice L Dalton

Photograph Collection
Library.

ALF/LG

D42

January 28th, 1926

Miss Alice L. Felton
Photograph Coll. Library
Metropolitan Museum of Art
New York City

Dear Miss Felton:

I am sorry that there has been so much delay in responding to your letter. Absence of more than a week has prevented my replying earlier.

May I explain that we have no collection of actual photographs. What we do have, however, is an equivalent of this. As most coin catalogues illustrate their pieces by a heliotype process, it is our custom to take such catalogues and mount each separate piece, and then classify these according to the Mints from which the coins come. In this fashion, we have acquired a collection of something over 30,000 of these illustrations, restricted, however, entirely to Greek and Roman coins. Although there is no catalogue for them, they are arranged systematically, and this arrangement constitutes a catalogue.

As to lantern slides, we have approximately two hundred, with a small fund for adding to this number.

I trust that this will give you the information you desire.

When I am again in the library, it will be a pleasure for me to step and talk further with you about it if you have any questions.

Regretting the delay in responding to your communication,

Very cordially yours,

Librarian and Secretary

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF CLASSICAL ART

July 27, 1927

Sidney P. Noe, Esq.,
American Numismatic Society,
Broadway at 156th St.,
New York City.

Dear Mr. Noe:

The impressions arrived in plenty of time for Miss Richter to see them. Thank you so much for all your trouble. I enjoyed what I saw of your coins, and intend to have a really good look at them some time in the autumn, if I may.

Sincerely yours,

Christine Alexander

24th January, 1928

Metropolitan Museum of Art,
New York, N.Y.

Gentlemen:

Will you be so good as to send me the printed Indices for the Bulletin for the years 1924, 1925, 1926, and 1927.

Very truly yours,

Secretary

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF CLASSICAL ART

June 14, 1930

E. T. Newell, Esq.,
American Numismatic Society,
156th Street and Broadway,
New York City.

Dear Mr. Newell:

You will remember our talk about the silver ingots which turned out to be Russian of a post-classical period and your telling me that the American Numismatic Society would be glad to have them as an indefinite loan. At the last meeting of the Executive Committee it was resolved "that authority be, and hereby is, given for the loan of two silver ingots (23.160.74-75) to the American Numismatic Society for a period of not less than five years, subject to six months' notice of withdrawal."

Shall we send them over to you?

They were purchased by Mr. Marshall of Sangiorgi in 1923, and are said to come from the Stroganoff collection. They were briefly noticed in the Museum Bulletin, July 1925, p. 183.

Sincerely yours,

Gisela M. A. Richter

June 23,1930

Metropolitan Museum of Art
Office of the Publication of the Bulletin
Fifth Avenue, New YorkCity

Gentlemen:

Will you be so good as to send me copies of the indexes to the 1928 and 1929 volumes of the Bulletin.

Very truly yours,

Secretary.

November 5, 1931.

Miss G. M. A. Richter
Curator of Classical Art
The Metropolitan Museum of Art
New York City.

Dear Miss Richter:

Will you be so good as to have photographs made of the following Ward collection coins. We desire shiney prints and please send a memorandum to cover the cost of making them. The coins are Nos. 380, 430, 432, 465(obverse and reverse).

Very truly yours,

SN:JC

Secretary

November 17, 1931.

Miss G. M. A. Richter
Curator of Classical Art
Metropolitan Museum of Art
New York City.

Dear Miss Richter:

Thank you very much for the photographs of coins in the Ward collection, which you have asked me to accept without charge. I appreciate this very much and gladly do so accept them. We appreciate your having had them made for us.

Very truly yours,

SN:JG

Secretary